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A QUARTER CENTURY OF CATULLAN SCHOLARSHIP (1934-1959)

(Continued from page 113)

XI. The Individual Poems

The consideration of text readings and interpretations in the separate poems, in view of the numerous conjectures and hypotheses which have been made, must necessarily be highly selective and even arbitrary. In general, I am not including data from the text editions and commentaries, but more or less limiting myself to periodical articles and to what seem to me the more significant or striking interpretations in larger works dealing with Catullus. It should be noted here that because of the nature of the archetype of our most important MSS, the text of Catullus contains more corruptions than that of any other major Latin poet. G. P. Goold, *Phoenix* 12 (1958) 93, has pointed out that even a conservative text of our poet would have some five hundred to six hundred conjectural emendations of the readings of V. The text of Mynors, which would be classed as conservative, has more than eight hundred such emendations (Goold, 98). Even so, nearly all of the cruxes which were troubling scholars a quarter century ago are still unsolved. As Mynors aptly states in

the *Praefatio* to his edition, "Oedipum suum adhuc flagitant."

1. F. O. Copley, *TAPA* 82 (1951) 200-206, offers a new interpretation of this introductory poem, seeing an allusion to the criticism which had been directed against Catullus for using the medium of lyric poetry to deal with ordinary circumstances in ordinary language. The word *nugae* (vs. 4) reflects this criticism, i.e. the critics referred to the poems as "stuff." Since Nepos had favored the poet against these critics, the *libellus* is gratefully dedicated to the historian. The *patrona virgo* of vs. 9, usually regarded as either the Muse or Minerva, is interpreted as Diana by L. Herrmann, *Latomus* 16 (1957) 677.

2. M. Schuster attacks the usual interpretation of *passer*=sparrow at some length in *RE* VII A 2368f. Offering an abundance of ornithological evidence, he identifies the bird as a

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variety of thrush or merl. S. Baker, *CPh* 53 (1958) 243-244, finds a pun in *meo desiderio* (vs. 5). The text problem of vs. 8 is still unresolved. Mynors and Cazzaniga read *ut tum. . . . acquiescat*; Schuster, *tum. . . . acquiescet*.

Most of the controversy with regard to the poem is concerned with the connection of the three lines following vs. 10. The newer editors, with the exception of Lenchantin de Gubernatis, continue to print them separately as a fragment. Lenchantin takes them as belonging to c. 2 and prints them without even the usual indication of a lacuna. The lines are defended as part of c. 2 by the following: H. Wagenvoort, "De Catulli carmine secundo," *Mn* 8 (1940) 294-298, who thinks that they make sense if vs. 8-10 are taken parenthetically; E. Dornseiff, "Die Trümmer im Catullbuch," *Philologus* 91 (1936) 346-349, and "Menophila von Sardes von Catullus Passer befreit," *Studies to D. M. Robinson II* (1953) 660-662; R. G. Kent, *Studies to D. M. Robinson II* 687, who calls attention to the use of the indicative est with a potential meaning; K. Barwick, *Philologus* 102 (1958) 313; and A. Salvatore, *Latomus* 12 (1953) 420. The attempts of some scholars to combine these three lines with 14a are considered below under 14a.

For a general discussion of the qualities of the poem see A. Ghiselli, "A proposito di una recente interpretazione dell' 'Passer' catulliano," *A&R* 3 (1953) 111-115 (the "recente interpretazione" being that of Marmorale, *Ult. Cat.* 29).

3. N. I. Herescu, *REL* 25 (1947) 74-76, finds here an imitation of a popular *nenia*. Hellenistic influences in this poem and in c. 5 are discussed by V. Bongi, "Influssi e motivi ellenistici in due nugae di Catullo," *Aevum* 18 (1944) 169-179. D. Braga, *Cat. e i poeti greci* 238, cites examples of poems from the Palatine Anthology on the death of animals. In vs. 12, M. Zicari, *SIFC* 29 (1957) 250-254, reads *illud* with V instead of the usual *illuc* of the corrector of O.

4. The controversy about the *phaselus* is still with us, undiminished. That it was actually the boat which carried Catullus from Bithynia to Italy and Lake Garda is the view of J. Svennung, "Phaselus ille. Zum 4. Gedicht Catulls," *Opuscula Romana* 1 (1954) 109-124, who offers a useful review of the various interpretations and cites proof that a boat could have been towed up the Mincio, as is done today. A similar view is expressed by L. Herrmann, "Le petit navire de Catulle," *RBPh* 33 (1955) 493. To E. Big-none, *Storia lett. lat.* II 376f., it was Catullus' own yacht, dedicated as an *ex voto* after the trip. F. della Corte, *Due studi* 167-169, agreeing that it was a real boat, argues that it was the one which bore Catullus from Italy to Bithynia and that the *limpidus lacus* is not Garda but Lacus

Ascanius at Nicaea in Bithynia. Schuster, *RE* VII A 2372 (with bibliography on the controversy), is certain that Lake Garda is meant.

That the boat is imaginary is held by V. Ciaffi, *Cat. e i "poeti nuovi"* 35, and by D. Braga, *Cat. e i poeti greci* 189. Marmorale, *Ult. Cat.* 30, finds in the boat a mystic significance, while P. Hoppe, "Catulls Phaselus," *PhW* 59 (1939) 1139-1142, and "Nachtrag zu Catulls Phaselus," *PhW* 61 (1941) 382, thinks that the *phaselus* was a model of the boat, carved in boxwood (vs. 13 *buxifer*) and offered as an *ex voto* for the poet's return. In the opinion of Magdalena Schmidt, "Phaselus ille. zu Catull 4," *Gymnasium* 62 (1955) 43-49, the whole poem is a jest, possibly composed for a visit of friends. Catullus, pointing to an old wreck on the shore, pretends that it is an *ex voto* and playfully invents for it a distinguished career, thus producing a masterpiece of humor, which is probably based on a Greek model, although no such poem is extant.²⁰

V. Bongi, "Il carme IV di Catullo e la sua critica," *RAL*, ser. 8, 1 (1946) 70-82, discusses the poem's Alexandrian motif of *pathos*, a yearning for the distant past. Similarly, R. Avallone, *Antiquitas* 6-7 (1951-52) 41,

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20. F.O. Copley, in a recent paper before the American Philological Association, argued that this poem should be regarded simply as an excellent poem about a boat, but that the boat itself is not identifiable.

finds in the contrast here between present and past an example of Catullus' *tristezza*.

In vs. 8, J.A.K. Thomson, CR 64 (1950) 90, proposes *Thracia*, ablative of *Thracias*, the name of a rough NNW wind which blows in the area of the Sea of Marmora. In vs. 24, Hoppe, PhW 59 (1939) 1141 n. 1, favors the retention of the MS reading *novissime* and is followed by Schuster, but others, as Mynors, prefer *novissimo* of the later MSS.

5. The consummate art of the poem is analyzed by W. C. Grummel, "Vivamus mea Lesbia," CB 31 (1954-55) 19, 21. N. T. Pratt, Jr., briefly discusses its structure in "The Numerical Catullus 5," CPh 51 (1956) 99f., calling attention to the artistic fusion of intense emotion with the idea of number. In *conturbabimus* of vs. 11, H. L. Levy, AJPh 62 (1941) 222-224, finds an allusion to the use of the abacus. The number of kisses is scrupulously recorded; then the board is playfully shaken and the total obliterated. J. H. Turner, in an article on "Roman Elementary Mathematics," CJ 47 (1951-52) 74, agrees that this poem illustrates the use of the abacus, but R. Pack, "Catullus, Carm. V, Abacus or Finger-counting?," AJPh 77 (1956) 47-51, thinks that the allusion is more probably to the Roman practice of finger-reckoning.

The motifs used in this poem and the other "kissing" poems (7, 48, 99) are discussed fully by A. Ramminger, *Motivgeschichtliche Studien zu Catulls Basiagedichten* (see above, Section VIII).

6. In the corrupt vs. 12, where Schuster accepts Haupt's emendation *nil stupra valet*, Eisenhut replaces it with *nil ista pudet*, as suggested by Pighi, RhM 94 (1951) 42f. A. W. Van Buren, in "Osservazioni su alcuni testi letterari e epigrafici," RPAA 19 (1942-43) 181-204, proposes, on the basis of an echo in a Pompeian graffito, that the line be read *nil iurare valet, nihil tacere*. In vs. 14, Eisenhut again follows Pighi (*loc. cit.*) in restoring *nec* of the MSS for the usual *ni* (or *nei*).

7. V. Bongi, "Spunti callimachei e alessandrini in due carmi di Catullo (70 e 7)," A&R 10 (1942) 173-182, thinks that this poem was probably inspired by a lost poem of Callimachus and shows echoes of other Alexandrian poets. In vs. 7, Herrmann, Latomus 16 (1957) 677, reads *nocet nox* on the basis of a citation in Varro, a reading which is both cacophonous and, in this context, unintelligible.

8. P. Gilbert and M. Renard, *Catulle poésies* 18, reasonably regard this as one of the earlier poems of the Lesbia series, since it shows no knowledge of other lovers, but Marmorale, *Ult. Cat.* 52, thinks it belongs later and puts it after

the *moecha putida* poem (c. 42), which he believes is addressed to Lesbia. Della Corte, *Due studi* 214, is also among those who think it comes late in the cycle. So also is Ferrero, *Interpretazione di Catullo* 246, who makes the suggestion, which has at least the quality of originality, that Lesbia's lack of lovers other than Catullus is due to her being somewhat on in years and therefore less attractive to young men. In vs. 15, Pighi, RFIC 30 (1952) 38, defends the MS *ne te*.

9. E. Paratore, "Commentariola in Catullum," Mem. Accad. Scienze Bologna 4 (1937-38) 163-196, asserts that in vs. 6 *Hiberum* refers to the region of Hiberia in Macedonia, where Piso Caesoninus was proconsul in 57-55. Thus it is unnecessary to try to identify the governor of Spain during that period. Catullus, he thinks, is punning on the Iberians of Spain.

10. W. B. Sedgwick, "Catullus X, a Rambling Commentary," G&R 16 (1947) 108-114, characterizes this poem as a perfect example of "elegans et urbanum iocandi genus" (Cic., *De Off.* 1.104). In vs. 26, *commoda* as imperative is defended by Sedgwick, *op. cit.*, and by V. Coulon, RhM 99 (1956) 248, who offers Plautine parallels for the short *a*. In vs. 27, Sedgwick wishes to retain the MS *mane me*. A. Ghiselli, *Latinitas* 1 (1953) 26-30, offers appropriate parallels for the hanging nominative *istud* in vs. 28.

The purpose of the girl's intended visit to the shrine of Serapis is a love rendezvous, according to Herrmann, N Clio 6 (1954) 239f., who finds here one of several indications of Catullus' distaste for Oriental cults. The poet dislikes the

In March —

"Departments of Education on the Classics."

W. E. Brown, "A Short Introduction to Mycenology."

(3d in CW series of "non-technical introductions"; cf. CW 52 [1958-59] 237n.)

H. J. Leon, "A Quarter Century of Catullan Scholarship (1934-1959)" (concluded).

In April —

L. A. Campbell, "Textbooks in Latin and Greek: 1960 List."

In each issue: Reviews, Notes and News, "In the Journals," "Classics Makes the News," "In the Entertainment World," Books Received.

girl, calling her *insulsa* and *molesta*, because she is a devotee of the Egyptian deity.

The Varus of the poem is still generally regarded as Quintilius Varus with a positiveness that scarcely seems justified; so, e.g., F. della Corte, *Due studi* 174; C. L. Neudling, *Prosopography* 152; Schuster in his *Index Nominum*.

11. Commentators are still scenting out irony in the address to Furius and Aurelius; e.g. A. Salvatore, *Latomus* 12 (1953) 421f., and Dorothea C. Woodworth, who, using c. 11 as the model in her article, "Meaning and Verse Translation," *CJ* 33 (1937-38) 193-210, criticizes the translators for not reproducing the poem's "ironic formality." To Schuster, however, *RE* VII A 2371f., Furius and Aurelius are good friends of Catullus and there is no irony. F. A. Todd, *CR* 55 (1941) 70-73, notes reminiscences in Horace and Virgil of the idea of travel to remote places, including *ultimos Britannos*.

The crux in vs. 11 continues to titillate conjecture. To cite a few of the many suggestions for the troublesome *horribilesque* (which has not lacked defenders): *usque profectus*, Todd, loc. cit.; *horribilem nive*, E. L. B. Meurig-Davies, *CQ* 44 (1950) 31; *horribilem gelu*, A. Hudson-Williams, *CQ* 46 (1952) 186; *horribiles et*, M. Zicari, *RIL* 86 (1953) 377f.; *horribiles usque*, A. Ronconi, *SIFC* 29 (1957) 128. It is remarkable that both Schuster and Mynors, like many editors before them, adopt Haupt's *horribile aequor*.

13. For alleged parallels in Alexandrian epigrams see V. Bongi, "Note critiche sul carme XIII di Catullo," *Aevum* 17 (1943) 228-236. D. Braga, *Catullo e i poeti greci* 197, finds an affinity with an epigram of Philodemus. He thinks that Catullus is parodying a traditional motif.

14a. R. Herzog, *Hermes* 71 (1936) 338-341, prefixes this fragment to 2a, the combination producing a second dedicatory poem, which represents the *libellus* as a *virgo pudica* addressing the reader. Similarly, Herrmann, *Latomus* 16 (1957) 672, combines the two fragments as the preface to Book One of the two books into which he thinks the poems were divided. F. Dornseiff, *Philologus* 91 (1936) 346-349, holds ineptly that these lines are a proper conclusion to c. 14, so that the poem ends with an aposiopesis carrying the implication of *pedicabo vos* or the like.

15. Schuster, *RE* VII A 2372, believes, perhaps rightly, that the coarseness in this poem and others of the Furius-Aurelius group is not to be regarded seriously, but is to be taken as good-natured abuse addressed to good friends.

16. P. Giuffrida, *Epicureismo* II 113-122, has discovered that this obscene poem is of Epi-

curean inspiration, comparing Catullus' use of verses which are *molliculi ac parum pudici* with Lucretius' defense (1936-942) of his own use of poetry as analogous to the smearing of honey on the rim of a cup of medicine.

17. Marmorale, *Ult. Cat.* 34f., contrasts the harsh style of this poem with Catullus' later urbanity and thinks it was probably written before he came to Rome for the first time. As a parallel, he refers to the early poems of Virgil. In vs. 21, W. R. Smyth, *Hermathena* 74 (1949) 39, reads *iste merus stupor*, a reading which Mynors attributes to Passerat (1608) with the comment *fortasse recte* and a reference to c. 13.9, where *O* has *meos* for *meros*.

22. Jack Lindsay, in his translation (pp. 6, 109), uncritically follows Tenney Frank in identifying Suffenus with Alfenus Varus. Those who regard the Varus of c. 10 as Quintilius Varus (e.g. della Corte, Neudling) think that the same Varus is addressed here. In vs. 13 *tristius* is still unhealed. Cazzaniga and Mynors accept L. Mueller's *scitius*; Lenchantin and Schuster hold to the generally favored *tritius*.

25. Herrmann, *Latomus* 16 (1957) 680, reads the name as *Galle*, instead of *Talle*, since the person attacked is a *cinaedus*. In the corrupt vs. 5, P. Herzog, *Hermes* 71 (1936) 342, reads *cum diva* (=Lesbia) *mulierarios tetendit oscitantes* (i.e., caused tension in those gazing at her). J. Colin, "L'heure des cadeaux pour Thallus le cinède," *REL* 32 (1954) 106-110, interprets *diva* as Venus and reads the verb as *intendit*, i.e. Thallus exacts gifts "when Venus makes open-mouthed effeminate tense with desire."

26. In vs. 1, nearly all of the recent editors and commentators read *vestra* (or *vostra*). In vs. 4, A. d'Örs Pérez-Peix, *AHDE* 13 (1936-41) 427f., explains that the reference is not to a mortgage, since the Romans had no such practice, but that Catullus is either employing a Greek motif or alluding to the fact that although Furius occupies the villa, it actually belongs to his creditor, who holds the title.

27. Herrmann, *Latomus* 16 (1957) 677, attaches this poem to c. 9, since he regards it as marking the drinking party to celebrate the return of Veranius. In vs. 4, Eisenhut corrects Schuster's *ebria acina* to *ebrioso acino* (so also Mynors) despite the testimony of Gellius. Herrmann, loc. cit., perpetrates one of his fantastic conjectures in reading *ebriosa asina* (an intoxicated she-ass!).

28. Vss. 6-8 are discussed by O. Hiltbrunner, "Zur Terminologie des römischen Rechnungs-

wesen," *Hermes* 77 (1942) 379-381. A. d'Ors Pérez-Peix, *op. cit.* (above on c. 26), interprets the passage as meaning, "Have you made a profit, like myself, who gained only debts?" Giuffrida, *Epicureismo* II 176-178, refusing to take this poem seriously, regards it and its companion piece, c. 47, as using invective playfully after the Epicurean manner.

29. In vs. 8, Herrmann, *Latomus* 16 (1957) 680, reads *Dodoneus* instead of the usual *Adoneus* for MS *ydoneus*. In order to keep the iambs of vs. 20 pure, G. B. Pighi, *RFIC* 30 (1952) 39, offers the choice of three possibilities: *eumne Galliae et timent Britanniae* or *timentque Galliae hunc timent Britanniae* or *et hunc Galliae et timent Britanniae*. How any of these got corrupted to *hunc Gallie timet et Britannie* is not clear.

The troublesome vs. 23 continues to give trouble. Schuster's reading *urbis o putissimei* (after B. Schmidt) has not won favor. Pighi, *op. cit.* 40, reads *urbi' divitissimei*, regarding *opulentissime* as a gloss; Herrmann, *loc. cit.*, has *o ditissimi*; Bickel, *RhM* 93 (1949) 1-13, proposes and defends *urbi' vilicei optimei*. Apparently, Mynors is wise in using the obelus.

30. Marmorale, *Ult. Cat.* 83f., calling this "uno stupendo carme," places it, because of its moral seriousness and its stress on *fides*, among the most significant poems of what he calls *Pulchro Catullo*, i.e. after his religious conversion.

31. J. F. Callahan, reviewing a revised edition of R. C. Cantarella, *Valerii Catulli carmina selecta* (ed. 8, Genoa-Rome 1946) in *CJ* 42 (1946-47) 372f., approves Cantarella's interpretation in vss. 13f. of *undae* as subject of *ridete* with the *quidquid* clause as object; *quidquid est domi*=*quot possidetis*. Such apparently is also the interpretation of Mynors, who reads *gaudente*, modifying *ero* (after Bergk).

32. Herrmann, *Latomus* 16 (1957) 677, thinks that this poem is addressed to Lesbia, changing the name in vs. 1, usually read as *Ipsitilla*, to *ipsissima* (meter?).

35. For a study of this poem see Copley, *AJP* 74 (1953) 149-160. The *amicus*, according to Copley, is Catullus himself, who wishes to discuss with Caecilius his poem on the Magna Mater, which in his opinion needs further work before it is published. The tone of urgency springs from Catullus' desire to forestall its premature publication. Herrmann, *N Clio* 6 (1954) 236, also interpreting the mutual friend as Catullus,

holds that Catullus wishes to discuss his own Attis poem with Caecilius.

36. In vs. 10, Herrmann, *Latomus* 16 (1957) 681, reads *ioco sed lepido*.

38. There is a discussion of this melancholy poem by Copley, *TAPhA* 87 (1956) 125-129, who believes that Catullus' distress is due to the death of someone dear to him, possibly his brother, since the *Thrēnoi* of Simonides were consolations to survivors. Thus Cornificius is chided for not repaying Catullus' love toward him. Earlier, in a somewhat similar vein, S. Impellizeri, *RIGI* (1937) 168, had interpreted *allocutio* (vs. 7) as a technical term for the genre of consolation represented by Simonides, i.e. exhortation to an attitude of resignation because of the universality of grief and the inevitability of death. Schuster, *RE* VII A 2373, thinks that the poet's distress rises out of his love for Lesbia (*Liebesweh*). Sirago, *C. poeta della giovinezza* 87, is one of those who think that the poem marks Catullus' last illness, a very contagious one, apparently, since, Sirago points out, all his friends, including Cornificius, have deserted him through fear of infection.

41. Instead of the name Aemeana in the first line, Herrmann, *Latomus* 16 (1957) 677, revives an old conjecture, *anne sana* (although he writes *conieci* in the *apparatus* of his edition); the answer to the question is found in *non est sana* of vs. 7. In the last line Eisenhut, correcting Schuster's text, which follows the common reading *aes imuginosum*, reverts to *est imuginosa* of Friedrich.

42. The *moecha putida* is identified as Lesbia by sundry recent commentators, among them E. d'Arbela, in his edition, F. della Corte, *Due studi* 219, and Marmorale, *Ult. Cat.* 51. This older view is rightly rejected by most scholars. C. L. Neudling, *Prosopography* 4, thinks that the unsavory woman may be the Aufilena of cc. 100, 110, 111.

43. R. J. M. Lindsay, *CPh* 43 (1948) 44, maintains that the reference to Mamurra shows that the poem was written after Catullus had returned from the East; hence he still loved Lesbia at a time when he is generally thought to have been cured of his passion. The view that this must be a relatively late poem is, however, effectively refuted by Neudling, *Prosopography* 113.

44. Problems raised by this poem are discussed by C. Murley, "Was Catullus Present at Sestius' Dinner?," *CPh* 33 (1938) 206-208. Mur-

ley's answer is that the cold which Catullus caught prevented him from attending the dinner. He suggests, not improbably, that the poem is no venomous attack on Sestius but is rather to be interpreted as playful, in the spirit of c. 14 to Calvus. Both Marmorale, *Ult. Cat.* 38, and Sirago, *C. poeta della giovinezza* 87, see in Catullus' cough evidence of his last illness.

45. H. Comfort, "Analysis of Technique in Catullus XLV," *TAPhA* 69 (1938) xxxiii, discusses the structure of the poem, pointing out elements of balance and contrast and the use of alliteration and other devices. The sneeze is interpreted by H. J. Rose, *HSPh* 47 (1936) 1-2: he thinks that the sneeze from the right was lucky for Acme, a Greek, while that from the left was lucky for the Roman Septimius. Braga, *C. e i poeti greci* 202f., discovers the influence of Callimachus, but believes that the poem reflects Catullus' personal experience with Lesbia. S. Baker, *CPh* 53 (1958) 110-112, finds irony in the poem, while M. Gigante, "Il carme 45 di Catullo e il canto dell' amore," *GIF* 4 (1951) 323-327, thinks that it reflects no actual situation but an imaginary ideal.

49. The commentators have not yet reached an agreement about whether this tribute to Cicero is ironical or sincere. Among the recent proponents of irony, who seem to be by far the more numerous, are Schuster, *RE* VII A 2369 (scornful thanks for some unfavorable criticism by Cicero); Marmorale, *Ult. Cat.* 61 (literary polemic); J. Bayet, *L'influence grecque sur la poésie latine* 20 (feigned humility as opposed to Cicero's vanity); Gilbert and Renard, *Catulle poésies* 34 (ironical thanks to Cicero for "opening his eyes" about Clodia's depravity); Ciaffi, *C. e i "poeti nuovi"* 65 n. (occasioned by Cicero's attack on Clodia in the trial of Caelius); Lenchantin, in his edition; Ferrero, *Interpretazione di C.* 24f.; Sirago, *C. poeta della giovinezza* 69f.; J. H. Collins, "Cicero and Catullus," *CJ* 48 (1952-53) 11-17, 36-41 (bitterly ironical and a poisonous attack, as there was no basis for friendship between the two). For the opposing point of view I can cite Neudling, *Prosopography* 170f., who suggests possible occasions for Catullus' sincere expression of gratitude, and D. Romano, "Il significato del c. 49 di Catullo," *Aevum* 28 (1954) 222-229, who interprets the poem as one of genuine admiration.

W. Allen, "Catullus XLIX and Sallust's *Bellum Catilinae*," *CJ* 32 (1936-37) 298, points out echoes of this poem in Sallust, Velleius, and Martial. There are two studies by N. Salanitro, *Intorno al carme XLIX di Catullo* (Potenza 1935) and "Il carme XLIX di Catullo,"

in *Miscellanea di studi latini* (Naples 1938) 77-88, but not having seen these, I do not know what his interpretation is.

50. In the course of his minute discussion of this poem, L. Ferrero, *Introd. a Cat.* 63-69, finds affinities with c. 51 (*otiosi* 50.1 and *otium* 51.13ff.), which he believes was intentionally placed next to it.

51. Numerous are the discussions comparing Catullus' poem with the Sapphic original. I cite here only the more substantial studies, in chronological order: W. Ferrari, "Il carme 51 di Catullo," *ASNP* 1938, 59-72 (both are poems of jealousy); F. Tietze, "Catulls 51. Gedicht," *RhM* 88 (1939) 346-367 (poem is objective self-analysis, reflecting Roman morality); E. Bickel, "Catulls Werbegeedicht an Clodia und Sapphos Phaonklage im Hochzeitslied an Agallis," *RhM* 80 (1940) 194-215 (not a poem of jealousy, as is Sappho's, but a *Werbegeedicht* to Clodia; *ille*=Catullus); A. Barigazzi, "L'ode di Sappho phainetai moi kēnos e l'adattamento di Catullo," *RIL* 75 (1941-42) 401-430 (a skillful adaptation of the original; *ille*=Catullus); C. Gallavotti, "Interpretando Saffo e poi Catullo," *A&R* ser. 3, 10 (1943) 3-17 (no jealousy in Catullus, since Clodia is not yet his *amica*; *ille*=Catullus); R. Lattimore, "Sappho 2 and Catullus 51," *CPh* 39 (1944) 184-187 (discusses the structure: each poem has description followed by generalization); V. Bongi, "Ancora su Catullo e su Saffo," *Aegyptus* 26 (1946) 96-110 (no jealousy in either poem); S. Costanza, *Risonanze dell'ode di Saffo Fainetai moi kenos da Pindaro a Catullo e Orazio* (Messina 1950; an exhaustive treatment with a useful *index locorum* and extensive bibliographical references; Costanza holds that c. 51 is not the earliest of the Lesbia cycle, as is usually believed, but that it is a poem of jealousy belonging to the tormented period which is represented by c. 76); D. Braga, *Cat. e i poeti greci* 45-55 (the poem is a sort of masculine version of Sappho, reflecting Roman *gravitas*); Marmorale, *Ult. Cat.* 23-25 (Sappho's poem of jealousy is transformed into a tender love poem; *ille*=Metellus).

Almost as numerous as the comparisons with Sappho are the treatments of the *otium* strophe. All those mentioned above, where they express an opinion, regard it as an integral part of the poem. To Ferrari it is an intentional *aprosdokēton*. Bickel thinks it was composed later, after Catullus' relation to Lesbia had been changed. A. Rostagni, in Bayet, etc., *L'influence grecque sur la poésie latine de Catulle à Ovide* 49, points out that it represents the awakening of the moral conscience of the poet. In the same volume (p. 47), however, L. P. Wilkinson insists that the strophe was mistakenly attached to c. 51 because of the meter. It is regarded as a sepa-

rate fragment also by R. Avallone, *Antiquitas* 6-7 (1951-52) 49. Mynors, though printing the strophe as part of c. 51, indicates doubt in his apparatus.

In sharp disagreement with all other interpreters of the poem is P. Giuffrida, who devotes to it some twenty pages of his *Epicureismo* (II 246-265). For him it is an ironical repudiation, after the Epicurean pattern (cf. Lucretius 4.1121-1140), of sensual love. It is a parody of Sappho, and the chief point comes in the *otium* strophe, which shows that Catullus was fully aware of the destructive consequences of such love. Giuffrida, in fact, in his determination to make a good Epicurean of Catullus, insists that his love was free from sensuality and was spiritually exalted.

52. Gilbert and Renard, *AC* 11 (1942) 93-96, in assigning the life span of Catullus to the years 77-47 (see above, Section V), interpret the reference to the consulship of Vatinius as proving that the poem belongs to 47 B.C., despite the effective refutation of this old view by various scholars.²¹ Della Corte, *Due studi* 195, like others before him, misinterprets *quid moraris emori* as indicating that the poet is aware of his impending death. The identity of Nonius is thoroughly discussed by Neudling, *Prosopography* 133f.

53. An attempt to explain the puzzling word *salaputium* is made by E. Bickel, "Salaputium, mentula salax," *RhM* 96 (1953) 94f. Translating it *Schwänzelein*, he derives it from *salax* and *praeputium* and compares an alleged use of *penis* to designate a small man, such as Calvus was. It may be noted that the etymology is rejected (*gewiss nicht*) in Walde-Hofmann, *Lat. Etym. Wörterbuch*, as it had been in the earlier edition of Walde.

54. For a discussion of this perplexing poem, see E. Bickel, *RhM* 93 (1949) 13-20. He reads *Fufidio* for *Sufficio* in vs. 5. Neudling, *Prosopography* 69f., accepts Scaliger's *Fufficio* and examines the possible identity of Fuficius. He is inclined toward C. Fuficius Fango.

55. Lines 9-14 are the subject of a paper by F. O. Copley, *AJPh* 73 (1952) 295-297. Referring to the citation in Stephanus of *kamara* as a word of Chaldaean origin in the sense of *zônê*=girdle, he argues that the girl, with a pun on the name of Camerius, playfully states that her *camerium* (i.e. breast support) is hiding in *roseis papillis* and that it would be "a labor of Hercules" to take it from her. Thus *te* (vs. 13) refers to Catullus and is the subject rather than

the object of *ferre*, which has the sense of *aufferre*, and the implication is that Camerius is as hard to get as the girl's *zonula*.

In vs. 2, Herrmann, *Latomus* 16 (1957) 678, reads *latebrae* with the corrected MSS, and in vs. 4 arbitrarily substitutes in *aedibus Cibellis* for in *omnibus libellis*. For the corrupt *avelte* in vs. 8, J.B. Pighi, *RFIC* N.S. 30 (1952) 40f., proposes *avete et or ave te or ave et te*; take your choice. Schuster adopts *ac te vel*; Lenchantin, keeping the MS reading, has *a, vel te* with a an interjection; Mynors obelizes. In his revision of Schuster's text, Eisenhut restores in before *fastu* in vs. 14 and replaces *nostri sis* with *vestri sim* in the final verse. These readings are accepted also by Mynors.

56. Marmorale, *Ult. Cat.* 38, thinks that the *pupulus* is a slave of Catullus and that *rigida* refers to the switch with which he strikes him for his unseemly conduct. But why *mea*? Herrmann, *Latomus* 16 (1957) 679, changes *Dionae* (vs. 6) to *Dianae* (*lectio facilior?*), since, he believes, Diana was Catullus' patroness, as shown by c. 34 and by what he interprets as a reference to her in *patrona virgo* of c. 1. This allusion to Diana, he suggests, is especially appropriate in a poem addressed to Cato, whom he identifies as Valerius Cato, since he wrote a poem on Diana (*Dictynna*).

57. E. Bickel, *RhM* 93 (1949) 20-23, reads *alveolo* for *lectulo* in vs. 7, interpreting the line as a reference to the gambling propensities of Caesar and Mamurra (cf. *aleo* in 29.2, 10).

58a. H. Comfort, "Parody in Catullus LVIIIa," *AJPh* 56 (1935) 45-49, regards this poem as quite distinct from c. 55, to which it is often attached. While c. 55 is colloquial in its vocabulary and tone, c. 58a parodies the high style of the Alexandrian poets.

60. According to Marmorale, *Ult. Cat.* 51, Herrmann, *op. cit.* 681, and O. Weinreich, who treats the poem in detail, *Hermes* 87 (1959) 75-90, this bitter attack is directed against Lesbia.

61. The structure of this epithalamium is the subject of G. B. Pighi, "La struttura del carne LXI di Catullo," *Humanitas* 2 (1948-49) 41-53. In vs. 171, Mynors accepts Statius' emendation *intus*, but Schuster stays with *unus* of the MSS. The identity of Manlius Torquatus is discussed (with family tree) by della Corte, *Due studi* 131-133, and by Neudling, *Prosopography* 116-124. They agree that L. Manlius Torquatus, the praetor of 49, is meant.

62. The influence of Sappho is examined by D. Braga, *Cat. e i poeti greci* 62-67, who suggests that the chorus of girls represents the Sapphic view, while the boys reflect the more realistic Roman view. E. Fraenkel, "Vesper

21. Cf. della Corte, *Due studi* 194f.

adest," *JRS* 45 (1955) 1-8, interprets the poem in detail, pointing out that the Roman element of the *deductio* is introduced into a Greek setting. For other discussions see L. Perelli, "Il carme 62 di Catullo e Saffo," *RFIC* 28 (1950) 289-312; J. D. Meerwaldt, "Over en uit Sappho's Epithalamia," *Hermeneus* 28 (1956) 61-76; R. Merkelbach in "Boukoliastai (Der Wettgesang der Hirten)," *RhM* 99 (1956) 124-127. In vs. 60, Fraenkel, *op. cit.* 6, insists that the MS reading *et tu* should be retained, since, like Greek *kai su*, it marks the transition from a general statement to its present application.

(To be concluded in Vol. 53, No. 6.)

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Professor Leon's paper is the 26th in the *CW* series of survey articles on recent work in classical studies. A list of the earlier articles appears in *CW* 53 (1959-60) 105.

LETTERS AND LETTER CARRIERS IN CHRISTIAN ANTIQUITY*

Before the second half of the last century, the letter, the document, the personal representative or messenger, the visitor or traveller, were almost the sole means of communication between nations and individuals. Until the rise of the journal and newspaper in modern times, the letter was also the chief organ for the communication and dissemination of what we call news. The *Acta diurna* inaugurated by Caesar and continued possibly as late as the age of Constantine furnished, it is true, a report on the political and social doings of the capital, but these *acta* had an official slant and could not replace the private letter as a vehicle for personal observations and reactions.

The letter is almost as old as civilization itself. It had a long and flourishing history in the public and private life of the Near East before it began its career as a means of general communication and as a literary form in the world of Greece and Rome.¹ It developed and was cultivated as a literary type in the Greek rhetorical and philosophical schools of the late Classical and the Alexandrian and Roman periods. Numerous forged correspondences, produced with deliberate intent or as rhetorical exercises, emanated from these sources. Among such collections, it will suffice to mention the *Epistles of Phalaris*, in the course of his masterly investigation of which Richard Bentley founded higher criticism. It remained for the Romans, in particular Cicero, to make the letter one of the most original of their literary efforts and one of their most significant contributions to world literature.²

At the beginning of the Christian era, the letter was long and universally established in the Greco-Roman world as a routine means of public and private communication at all levels and as a literary form. Thus, we have official letters of kings and magistrates, private letters of various kinds ranging from the half-literate specimens found in the Egyptian papyri to the perfect examples of the genre contained in the Ciceronian corpus, letters employed as vehicles for philosophical exposition, literary criticism, and political propaganda, and, finally, invented correspondences serving one or more of the purposes mentioned, or simply to entertain.

Letters were usually written with ink on one side of a sheet, or sheets, of papyrus paper, approximately 9½ x 11 inches. If more than one sheet was required, the sheets were attached to one another as in the papyrus roll. Throughout antiquity, there is much theorizing on the proper length of letters, but there was wide variety in actual practice. Philological statisticians in our own age have furnished interesting data on this point. Letters on papyri average 87 words per page, and a letter hardly ever exceeds a total of 200 words. The 796 letters written by Cicero himself show a range from 22 to 2530 words, with an average of 295. The 124 letters of Seneca are consistently longer. They range from 149 to 4134 words, with an average of 955. It is interesting to note, by way of comparison, that the 13 Epistles of St. Paul are much longer still. Romans has 7101 words, and Philemon, the shortest, 355, with an average of about 2500 words per letter.³ Even pri-

2. For a comprehensive survey of the letter among the Greeks and Romans, see J. Sykutris, "Epistolographie," *RE Suppl.* V (1931) 185-220; also: A. Bataille, *Les Papyrus. Traité d'Études Byzantines II* (Paris 1953) 66; H. Koskeniemi, *Studien zur Idee und Phraseologie des griechischen Briefes bis 400 n. Chr.* (Helsinki 1956) *passim* (excellent bibliography, pp. 206-210); the articles "Letters (Greek)" (R. Hackforth) and "Letters (Latin)" (R. G. C. Levens) in *OCD* 497f. (accurate, but very brief).

1. For a representative selection of letters from the Ancient Near East, see *Ancient Near Eastern Texts Relating to the Old Testament*, ed. James B. Pritchard (Princeton 1950) 475-492.

*Paper read at 52d Annual Meeting of CAAS, Rutgers University, April 24-25, 1959.

3. For the statistics on the lengths of letters, see A. Wikenhauser, *Einleitung in das Neue Testament* (2d ed.; Freiburg im Br. 1956) 245.

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vate letters were usually dictated to a secretary, and copies of important letters at least were kept in personal archives. The Roman government gradually established an official postal service for its own use. Private groups and individuals, however, had to maintain their own letter-carrier service, or rely on "contacts" in the imperial administration, or on the kindness of travelling friends, or pay merchants or sea captains to deliver their letters.⁴

Finally, I should like to emphasize a very important matter that we moderns too often ignore or forget, namely, that the ancients habitually read everything aloud. A man read even a private letter aloud in a low voice. This practice obviously had great influence on epistolary composition and style. It also helped to make the letter addressed to an individual or a group an easy and natural vehicle for philosophical or religious discussion or exposition.⁵

Given its universal employment as a means of general communication, the letter was inevitably destined to play a major role in the dissemination of Christianity. It is significant but not surprising that, apart from the Four Gospels, the Acts of the Apostles, and the Apocalypse, all other writings of the New Testament are letters. Thirteen of these, moreover, were written by the most brilliant and successful of the first Christian missionaries, St. Paul of Tarsus. The letters of the New Testament are not easy to classify, nor do they all fall under one category. Deissmann and others have been only partially successful in their attempt to distinguish between letters proper and epistles. The personalities of their writers permeate all the New Testament letters to a unique degree, and this is especially true of the Pauline corpus. But there is no need to discuss such a familiar theme as the epistolary genre in the New Testament. Let it suffice to observe that the letters of the New Testament are sacred and canonical writings of the Christian Faith, that they served as indispensable vehicles for its dissemination and

preservation, and that they established a pattern in this respect for the future.⁶

Post-Scriptural Christian epistolography begins with the *Epistle to the Corinthians* written by Pope Clement I near the end of the first century A.D., and its ancient phase is normally regarded as closing with Pope Gregory the Great, who died in 604.⁷ From the viewpoint of content, the ancient Christian letter is to be characterized as a literary form employed, primarily and often exclusively, in the service of religion. The great collections of Christian letters may be classified very conveniently under the standard categories of Christian literature as a whole: exegetical, moral-ascetical, and dogmatico-polemical. Letters of bishops and popes, naturally, often deal with problems of ecclesiastical organization, administration, and jurisdiction. In keeping with the eminently comprehensive and practical method of patristic exposition, a given letter may exhibit more than one of these features, or it may even include all of them.

There is considerable justification for dividing Post-Scriptural Christian epistolography into two main periods, the first running from Clement I to c. 350 A.D., and the second from c. 350 to the death of Gregory the Great. The first part of the second period, i.e., from c. 350 to 450, is rightly called the golden age of patristic epistolography. In this period, as we shall see, a large number of Christian letters attain the status of literature. But the divisions indicated should not lead to a common misconception. There are Christian letters before 350

4. On the *cursus publicus*, see "Postal Service" (A. N. M. Jones) in *OCD* 723, but especially, O. Seeck, "Cursus Publicus," *RE* IV. 2 (1901) 1846-1863. See also O. Hirschfeld, *Die Kaiserlichen Verwaltungsbeamten von Augustus bis auf Diocletian* (2d ed.; Berlin 1905) 190-204; and W. Riepl, *Nachrichtenwesen des Altertums* (Leipzig 1913) *passim* .

5. On reading aloud, see J. Balogh, "Voces paginarum. Beiträge zur Geschichte des lauten Lesens und Schreibens," *Philologus* 82 (1927) 202-240.

6. On the letter in the New Testament, see, e.g., A. Wikenhauser, *op. cit.* , 245ff., and the copious bibliography listed.

7. For general treatments of the Christian letter to the end of Antiquity, see: H. Jordan, *Geschichte der alchristlichen Literatur* (Leipzig 1911), Ch. II, "Briefe," 123-172; H. Leclercq, art. "Lettres chrétiennes," in Cabrol-Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie* VIII. 2 (1929) 2683-2885; J. Schneider, "Brief," in Th. Klauser, ed., *Reallexikon für Antike und Christentum* II (Leipzig 1954) 564-585, especially 574-585. For the individual writers of letters, editions of their works, etc., beginning with Pope Clement I, see the standard manuals of patrology and Early Christian literature, particularly the following: B. Altaner, *Patrology* (5th ed.; Freiburg im Br. 1958); J. Quasten, *Patrology* (2 vols.; Utrecht-Brussels and Westminster, Md., 1950-1953; to be completed in 4 or 5 vols.); O. Bardenheuer, *Geschichte des alchristlichen Literatur* (5 vols.; Freiburg im Br. 1913-1932). For control of English translations of Early Christian letters, see especially, Quasten *op. cit.* ; C. P. Farrar and A. P. Evans, *Bibliography of English Translations from Medieval Sources* (New York 1946; = Columbia University Records of Civilization: Sources and Studies, No. XXXIX).

that deserve to be classed as literature, while, on the other hand, there are even whole collections in the later period that should not be brought under that title. As in the case of all Early Christian literature before Constantine, the number of letters extant is a very small fraction of the original output. References or excerpts in later writers, above all, in the great Church historian Eusebius, compensate to some degree at least for our losses.

*

Let us now turn to a few letters from the first period. I shall be rigorously selective, confining myself to those which not only are important in themselves but which with more or less right may also be called literature.

Clement I's *Epistle to the Corinthians* (95 or 96 A.D.) is in the immediate tradition of the Pauline Epistles. It is of the greatest importance for the early history of Christian dogma, church organization, and liturgy. Intended as a document to be read to the whole Christian community at Corinth, it is written in a careful rhetorical style. The seven *Epistles* of St. Ignatius, second bishop of Antioch, who was condemned *ad bestias* under Trajan, are addressed respectively to the Christian communities of Ephesus, Magnesia, Tralles, Philadelphia, and Smyrna, to Polycarp, bishop of Smyrna, and to the Christian community at Rome. They tell us much about the early Christian churches, but they move us more as the expressions of the deep religious faith and enthusiasm of a truly great Christian pastor. They are written in a powerful, original style, exhibiting a rich and natural imagery that ignores the devices of formal rhetoric. The martyrdom of Bishop Polycarp is described in an eloquent and vividly written *Letter of the Church of Smyrna* (c. 158 A.D.) sent to the Christian community of Philomelium in Greater Phrygia. It contains the earliest authentic post-Scriptural account of a martyr's death, and also the earliest evidence for the cult of the martyrs.

The *Epistle to Diognetus* (end of 2d or early 3d century A.D.), an apology for the Christian faith cast in epistolary form, is one of the most beautiful compositions in all ancient Christian Greek literature. It was written by a fervent Christian who was also a master of Greek rhetorical style. The following passage, although in

translation, will give some idea of the beauty of the original:

To say it briefly: what the soul is in the body, that the Christians are in the world. The soul is disseminated through all the members of the body, and the Christians through all the cities of the world. The soul dwells in the body, but it is not of the body; and the Christians dwell in the world, but they are not of the world. The soul, invisible, is kept shut up in the visible body; the Christians know that they are in the world, but their worship of God remains invisible. The flesh hates and wars on the soul, though suffering no injury from it, because it is hindered from enjoying sensual pleasures; and the world, though suffering no injury from them, hates Christians because they oppose its pleasures. The soul loves the flesh that hates it, and its members. The Christians love those that hate them. . . . Treated harshly in respect to food and drink, the soul is made better. The Christians, though punished daily, increase the more. In this position has God placed them, and it is not lawful for them to renounce it.⁸

On the Latin side, we have the collection of St. Cyprian. It contains a total of 81 letters, of which 16 were written to Cyprian by others. These letters mirror the ecclesiastical controversies, problems, and sufferings of a distinguished and zealous Christian bishop in the decade 249-258, having been written in part during the severe persecutions of Decius and Valerian. As a highly trained rhetorician from his early days, Cyprian's style reflects the best usage of his age, but it is more direct and natural in his letters than in his treatises. His letters, as his treatises, were destined to have a great influence on subsequent patristic thought. No one spoke of him with greater affection or honored him more by formal quotation than his fellow African, and the greatest of the Fathers, St. Augustine.

In the first half of the second period, i. e. from c. 350 to 450 A.D., as noted earlier, Christian Greek and Latin epistolography enjoyed its golden age. Almost all the great Christian writers in East and West had been trained under the best rhetoricians of the time. They could not help being influenced by the traditions of the rhetorical schools in which the great classical writers of Greece and Rome were the models of style. St. Augustine himself was a leading professor of rhetoric at the imperial University of Milan at the time of his conversion. Their letters take on the form and style of the school tradition, they reveal certain personal traits and interests, and occasionally they contain theorizing on the nature and proper func-

8. For editions of the *Letter to Diognetus*, see Quasten, *op. cit.* I 252. The translation is my own. For other English translations, see Quasten, l.c. Wilamowitz includes this epistle in his *Griechisches Lesebuch* (Berlin 1902) 356-363.

tion of the epistolary genre itself.⁹ But when one looks below the surface, he finds that these Christian writers are primarily preoccupied with content and with communicating content in their literary as well as non-literary letters. They never subordinate or sacrifice essential content to stylistic display. There are many points in common, e. g., between the style of the letters of Symmachus and those of Ausonius on the one hand, and the style of the letters of St. Ambrose and St. Paulinus of Nola on the other, but there is a marked difference between these two sets of writers in respect to significant content. Ambrose and Paulinus have an important message and they are primarily concerned with conveying it, while in Symmachus and Ausonius there is a sonorous rhetorical development of trite commonplaces and little more.

The collections of extant letters of a literary character from the patristic golden age in East and West are surprisingly numerous and large. We possess 245 letters of Gregory Nazianzen (c. 329 - c. 390), among them the very interesting no. 51 on the proper character and style of the letter. The collection of St. Basil's (c. 330-379) letters, comprising some 360 items, is justly famous for its high literary qualities as well as for its rich dogmatic and moral-ascetical content. From Gregory of Nyssa (d. 394) we have 30 letters, one of the most interesting being no. 2 dealing with pilgrimages to Jerusalem and abuses connected with them. Among the 236 letters of St. John Chrysostom special attention is called to the 17 letters sent to the widow and deaconess Olympias and the 2 letters to Pope Innocent. Cyril of Alexandria (d. 444) has left us 120 letters of a moral-ascetical and, especially, of a dogmatic character. Isidore of Pelusium (d. 435) has bequeathed to us about 2000 letters mainly exegetical and moral-ascetical in content. They are usually very short but exhibit a mastery of the polished epistolary style. From Theodoret of Cyrus (d. 466) we have 209 letters in Greek and 27 others preserved in Latin. They are carefully composed and constitute an invaluable source for the history of his age.

The Latin letters of the golden age of the Fathers are more familiar to us than the Greek and are equally, if not more, significant.

From St. Ambrose (339-397), the illustrious bishop of Milan, we have 90 letters — a fraction only of the total which he wrote. Although largely official, exegetical, or moral-ascetical in content, they are written in the best style of the period and reflect the religious zeal and truly Roman gravity and authority of the leading ecclesiastical personality of the late fourth century. St. Jerome (c. 347-420), the greatest scholar among the Latin Fathers, the gifted translator of the Bible, and the champion of the ascetical life, has left us 117 letters. Some may be characterized as personal in the strict sense, but most may be classified under the headings ascetical, polemico-apologetic, exegetical, or didactic. All without exception bear the indelible stamp of Jerome's vehement personality. Among them are the deservedly famous letters to Eustochium, Nepotian, Laeta, and Gaudentius. Written from the outset for publication, Jerome's letters are distinguished for the quality of their Latin and excellence of their literary style. During the Renaissance they were much admired by the Humanists, and in particular by Erasmus.

The most voluminous and, at the same time, the most influential writer of this period was St. Augustine of Hippo (353-430). The Augustinian corpus contains some 275 authentic letters, but 53 of these are letters written to Augustine or to his friends. A few of Augustine's letters are personal, e.g., those to Nebridius and Paulinus of Nola, but the rest may be classified as official, dogmatico-polemical, exegetical, moral-ascetical, philosophical, and historical. Many are really treatises in epistolary form. Augustine, as the greatest intellectual figure of his time, came to be admired and consulted throughout the Roman world. His letters are addressed to representatives of all classes of society and give us a deep insight into contemporary political, social, and religious life. Since he is one of the supreme stylists among Latin writers, pagan as well as Christian, it is only natural that his mastery of language and style should be exemplified in his more carefully written letters.

Paulinus of Nola (353-431), the pupil and friend of Ausonius, and a zealous Christian after his conversion in 390, is a minor figure beside Ambrose, Jerome, and Augustine. Yet his 50 letters written in polished prose have much charm and give us precious information on the religious life and Christian piety in general in this period. They have a special interest, too, because among his correspondents were St. Au-

9. On such theorizing by Christian writers, see, e.g., Bardenheuer, *op. cit.* III 25f.; Koskenniemi, *op. cit.* 21ff.; Sister M. Monica Wagner, "A Chapter in Byzantine Epistolography: The Letters of Theodoret of Cyrus," *Dumbarton Oaks Papers IV* (Cambridge, Mass., 1948) 119-181, esp. 129-140.

gustine, St. Martin of Tours, and Sulpicius Severus.

The golden age of the Latin Fathers closes with Pope Leo the Great (440-461). The Leonine corpus contains 173 letters, of which 30 are addressed to the pope and 26 are spurious. They are largely official in character and may owe something to writers in the papal chancery, in particular to Prosper of Aquitaine. A comparison of the style of the genuine letters with that of Leo's sermons, however, shows the same clarity of thought, precision of language, and sober use of rhetoric. There is something of the old Roman directness and forcefulness in Leo's writing.

(To be continued in Vol. 53, No. 6.)

MARTIN R. P. MCGUIRE

CATHOLIC UNIVERSITY OF AMERICA

THE FACTOTUM: SOME VARIETIES OF THE LATIN HEXAMETER

The Latin hexameter has proved the most versatile of all verse. In the hands of the poet it covers the full scale of human feelings from tenderness to terror, from gracefulness to grandeur. The schoolmaster employed it as a vehicle of memory; the jester, as an instrument of verbal wit: in its theoretical minimum of twelve and maximum of seventeen syllables, every form of utterance has been compressed and expressed.

This article can give only a brief survey of the many unusual uses to which our six-footed friend has been put: I must, of necessity, omit all our familiars: *quadrupedante putrem* and the tuba who says *taratantara*, for onomatopoeia; less known perhaps, is Ovid's fluttering bird:

Ante volat, comitique timet, velut ales ab alto,
or (supporting the "bow-wow" theory of language):

Et cuculi cuculant et rauca cicada fritinnit.
Fr. Taubmann supplies this sound-picture of a ladies' coffee-klatsch:

Quando conveniunt Margreta, Sibylla, Camilla,
Garrire incipiunt et ab hoc et ab hac et ab
illa;

and of a drunk wending his uncertain way home:

Sta, pes, sta mihi, pes, sta, pes, nec labere,
[mi pes:

Ni mihi stes, mi pes, lectus erunt lapides.

Others described the singing lark:

Laudat alaunda deum tirili tirilaque canendo,

and the "boo-hoo" sound of crying (Petronius):
Insonuit gemitu turbato murmure pectus.

*

As infinite as the number of onomatopoeic hexameters is that of mnemonic jingles. Neatly to compress a catalogue in a verse was a good trick among Greeks, Romans, and their successors: we all remember those lists of Homer's supposed birth-places, or Father Ennius' roster of the gods:

Iuno Vesta Minerva Ceres Diana Venus Mars
Mercurius Iovi' Neptunus Vulcanus Apollo,

and similar registers of the Muses, the signs of the Zodiac, and so forth. Ausonius, that much underrated virtuoso, sums up the nine ingredients of a (fortunately obsolete) cocktail named *dodra*:

Ius aqua mel vinum panis piper herba oleum
[sal.

All letters of the Latin alphabet are contained in:

Duc, Zephyre exsurgens, durum cum flatibus
[aequor,

and all parts of speech in:

Vae tibi lascivo, quia mox post gaudia flebis.

From early law studies I remember the five books of the *Corpus Iuris Canonici*:

Iudex, iudicium, clerus, sponsalia, crimen;
the things to find out when a crime has been committed:

Quis quid ubi quibus auxiliis cur quomodo
[quando;

and, in German — the only modern language that has successfully adopted the hexameter — the acts that constitute aggravated theft, viz. from a church, with false keys, at night, breaking and entering, carrying arms, or when forming a gang: "Kirchenschlüssel bei Nacht erbricht die bewaffnete Bande."

*

The hexameter is particularly handy when difference of meaning and quantity in similar-looking words are to be memorized (amphibolia):

Pareo praeceptis, pario prolem, paro mensam,
or:

Clava ferit, clavus firmat, clavisque recludit.
Things learnt in this manner (before memorizing was considered unprogressive) were never forgotten.

When used for effect, puns may be produced by the closely related method of anacalasis:

Nitere cum studio, si vis aliquando nitere.

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We remember a classic instance of anacalasis related by Suetonius—the malicious distich on Nero:

Quis neget Aeneae magna de stirpe Neronem?
Sustulit hic matrem, sustulit ille patrem.

A contrast is formed by polyptoton and adnominatio — repetition of the same word in various forms:

Scire tuum nihil est, nisi te scire hoc sciat
[alter.

*

A new garment was put on the hexameter when medieval poets made it rhyme. The ancients had considered rhyme (homoeoteleuton) a jingle to be shunned, even though it sometimes occurred owing to grammatical concinnity (and was, indeed, practiced largely in the pentameter). Now we find Leonine hexameters, whose middle rhymes with their end (as in Ovid's *quot coelum stellas, tot habet tua Roma puellas*):

De lingua stulta veniunt incommoda multa,
[falter.

or:

Ille bibat vinum, qui scit formare Latinum.
They were artfully elaborated into *leonini cristati*:

Ad solis morem facies tua nacta colorem,
where there is a dissyllabic rhyme between caesura and end of line: into *leonini trilices caudati* which rhyme at the second and fourth feet and at the end of lines as in:

Stella maris, quae sola paris sine coniuge pro-
[lem,

Iustitiae clarum specie super omnia solem.

While these rhymed at the end of the second and fourth foot caesura, other *trilices caudati* rhyme at the end of the second and fourth feet:

Hora novissima, tempora pessima sunt, vigi-
[lemus.

Ecce minaciter imminet arbiter ille supremus;
and there are other variants.

■

While the Leonine hexameter, though not in the spirit of the classical tradition, achieves sonorous and majestic effects, the same can hardly be said for the many curious varieties of the hexameter that testify to the desperate ingenuity of the versifex, and not much else. Among these (they cannot be reproduced here) are the *versus figurati*, a forerunner of the cross-word puzzle, that can be read up and down, sideways and crosswise. One Porphyrius

Optatianus spent a lifetime in such misplaced ingenuity. A related kind are the *versus rhopalici* — club-shaped, because each successive word has one more syllable:

Mars, pater armorum, fortissime belligerator,
or:

Spes, Deus, aeternae stationis conciliator.
Highly ingenious, too, are *versus recurrentes*:
Vergil's

Musa, mihi causas memora, quo numine laeso
with the words read in reverse order remains
a hexameter (though without meaning). On this
pattern we have:

Adam primus homo crux omni posteritati,
which, when read backward, becomes a penta-
meter and retains as much sense as it had be-
fore; and various others. Closely related are
versus Protei, the words of which may be trans-
posed at will *salvo metro et sensu*:

Nuper quidam doctus coepit scribere versus,
which allows 700 permutations, may suffice as
a specimen.

A very high degree of skill was required for
anagrams and palindromes. A clever partial ana-
gram is:

EX patria PER agros I cautus et ENTIA disce
extera. sic crescens venit EXPERIENTIA re-
rum.

Another multiple specimen:

CEDIMUS e vita cuncti, quantumlibet omnem
vel DECIMUS MEDICUS polliceatur opem.

A full palindrome demands such devilish skill
that this form was known as *versus diabolici*.
Strangely enough, some kind of sense may,
with an effort, be read even into these tortured
specimens:

Original sin:

Sumitis a vetitis, sitit is, sitit Eva, sitimus.

Another:

Anna tenet mappam madidam, mulum tenet
[Otto

Of classical origin are the *versus echoici*;
out of a large number of late specimens, this
contributor prefers:

Dic, an dives ero, si carmina scripsero, — Sero!

A cunning variant of the *versus recurrentes*
mentioned earlier are *versus cancrini*. They,
too, must be read back to front; they, too, pre-
serve the metre: but their sense, complimen-
tary when read in the usual way, becomes high-
ly unfriendly in reverse: Several popes receiv-

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ed this unkind *elogium* (read each distich backwards: *eximium . . . rerum/copia . . . laus*, etc.):

Laus tua, non tua fraus, virtus, non copia re-
rum

Scandere te fecit hoc decus eximium.

Pauperibus tua das, numquam stat ianua
[clausa,

Fundere res quaeris nec tua multiplicas.

Conditio tua sit stabilis, non tempore parvo

Vivere te faciat hic Deus omnipotens.

The compliment was returned to Luther:

Sunt sacra, non mala sunt doctoris dogmata
[nostri

Dilige, ne spernas: est bonus, haud malus
[est.

In a related variety, punctuation makes all the difference, as in the inscription over the gate of Azello monastery (a Leonine):

Porta, patens esto, nulli claudaris honesto;
which was inadvertently changed to:

Porta, patens esto nulli, claudaris honesto!

Versus ambigui of one kind are very ancient, as e.g. in oracles:

Aio te, Aeacida, Romanos vincere posse;

a variant are *versus concordantes*, where a choice is given:

Ferrea militibus *duris* dat vincula *Mavors*;

Carnea militibus *teneris* dat vincula *Cypris*.

A subvariant of *v. concordantes* are *v. fissiles*, where the sense emerges when we read vertically:

Mars, Pan, Pluto, Ceres, Liber, Neptunus,
[Apollo,

Arma, nemus, barathrum, segetes, mera, flu-
[mina, chordas,

Captat, amat, dat, multiplicat, fundit, regit,
[aptat;

thus: *Mars arma captat*, etc. Similar are *v. salientes*, where we have to leap over several words:

Artis, honestatis, recti praecepta, decus, vim
Conquassat, superant, spernunt, favor, aera,
[potentes;

thus: *honestatis decus superant aera*, etc.

*

Monsters of alliteration are rather tiresome. Father Ennius again set the precedent for such jingles with his

O Tite tute, Tati, tibi tanta, tyranne, tulisti.

Some 17th century writers perpetrated poems of hundreds of lines, every single word beginning

with the same letter. I doubt whether anyone except their authors ever finished reading such *monstra*; we will pass them over, as well as those productions that avoid ever using a certain letter. Let us close with a few oddments.

We all recall that the first sentence of Tacitus' *Annals* is an unintentional hexameter:

Urbem Romam a principio reges habuere.

When Oxford sent Cambridge this two-word hexameter, challenging them to complete a distich:

Conturbabantur Constantinopolitani,
Cambridge replied:

Innumerabilibus sollicitudinibus.

Bièvre, an unsuccessful candidate for the Académie Française, was defeated by Abbé Maury: he consoled himself with this line:

Omnia vincit amor, et nos cedamus à Maury.

*

This completes our (incomplete) survey: it proves, if nothing else, that the hexameter is man's best friend and can be trained to jump through hoops, if necessary—but is it necessary?¹

HARRY C. SCHNUR

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IMMITIS ACHILLES*

The author's aim, stated in his *Introduction*, is to "rescue" the *Iliad* from "the classroom curse" and cause it to "become entertainment once more" for the "general non-Classical public". In the book published as the result of this attempt there is much to disturb those who know and admire and love the original. One might

1. I have not dealt with macaronic verse, of which the first instances (if we except Lucilius) are found in Ausonius; nor with *chronosticha*—verse in which those letters that represent numerals add up to a date, the significance of which is explained in the verse itself, e. g., Ovid's:

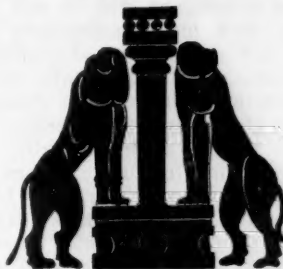
ILIV ante DleM patros InqVrlt In annos

in which, amazingly, someone discovered that the pertinent letters add up to 1568, the year in which Don Carlos, Infante of Spain, was executed by order of his father, Philip II, for the reason contained in the line; see on this subject G. Stewart and D. M. Schullian, "A Collection of Latin Chronograms," CW 47 (1953-54) 113-118, esp. Nos. I, V-VII, etc.

Much of the material I have used is to be found in two booklets by Hans Weis: *Jocosa: Lateinische Sprachspielereien* (Munich: Oldenbourg, 1938; rev. CW 33 [1939-40] 65f. by M. Johnston; 5. Aufl. 1952); and *Curiosa: Noch einmal lateinische Sprachspielereien* (Munich: Oldenbourg, 2. Aufl. 1941).

*ROBERT GRAVES (tr.) *The Anger of Achilles: Homer's Iliad*. Illustrated by RONALD SEARLE. Garden City, N. Y.: Doubleday & Co., 1959. Pp. 383; ill. \$4.95.

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almost say that there is more of Graves in it than of Homer. The reader whose first acquaintance with the *Iliad* is gained through these pages will probably be entertained, but he will certainly come away with many impressions that the Greek text can prove to be absolutely wrong. It is unfortunate that Graves, who has a large and enthusiastic public, did not choose to restrain some of his own characteristic impulses in order to present more adequately Homer's deep understanding of human beings with all their fine qualities as well as their foolishness and their faults. Graves does indeed say that the *Iliad* is "life—tragedy salted with humour"; but when he claims that the whole poem is a satire pervaded by cynicism, we must infer that though the poet obviously scattered salt with Greek moderation throughout, the translator prefers to soak the entire epic in brine.

The literary form he has chosen inevitably produces a false idea of the original. Turning the pages casually, one sees the prose narrative broken by bits of rhymed verse, in which names of divinities are inexplicably printed in capitals. E.g.:

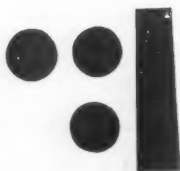
Know, King, that all Olympus
Has yielded to the plea
Brought before ZEUS by HERA
With importunity.

Graves explains his choice of form as follows: "Broken metre, which some recent translators adopt, seems to me an unfortunate compromise between verse and prose. I have therefore followed the example of the ancient Irish and Welsh bards by, as it were, taking up my harp and singing only where prose will not suffice. This, I hope, avoids the pitfalls of either an all-prose or an all-verse translation, and restores something of the *Iliad's* value as mixed entertainment." Homer however achieved this value by producing an almost infinite variety of effects within the limits of the Greek hexameter.

Prayers, prophecies, similes, and some other passages appear in verse. But the short rhymed lines, always suggesting early ballads and sometimes even nursery jingles, completely lack Homeric quality. For example, *Il.* 4.234, of which a baldly literal translation is: "Argives, do not relax your furious defense," is actually rendered: "Greeks be eager, Greeks be bold!" It is worse—indeed shockingly incongruous—to make Achilles in Book IX, during his fine speech expressing disillusionment with regard to war in general as well as with Agamemnon in particular, suddenly drop into six ballad lines representing two lines (323f.) in Greek. A simple translation is (beginning back with v. 321): "I gain nothing from forever risking my life in

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battle. *As a mother bird brings morsels to her unfledged young, even though she goes without herself*, so I watched through many sleepless nights and fought my way through many bloody days." Graves translates: "What thanks did I get from him, though I hazarded my life time after time?" and continues:

The hen-bird flutters out to find
Food for her callow chicks,
And nobly bears their needs in mind
When from the grass she picks
Beetles or grubs with tireless bill;
But her own maw may never fill.

That was how I used to work; on watch all night, at war all the bloody day."

The prose sections of translation are more satisfactory, especially in the battle scenes, which are for the most part vivid and forceful in Graves' best manner; but in many of his deviations from the Greek way of expressing thought or feeling he loses something that adds significance in the original. Homer's Achilles, after the death of Patroclus, says to his mother (18.88-99): "Immeasurable grief will be yours for the son who is to die far away, whom you will never welcome home, since my heart bids me neither live nor show myself to men unless

I first slay Hector and avenge the killing of Patroclus." She then declares that his own death is fated soon to follow Hector's. "Let me die at once!" Achilles cries, "since my friend fell without me at his side to give him aid." Graves translates: "New sorrows must now invade your heart by the thousandfold! No, you shall never welcome me home! Rejecting the inglorious old age which the Fates offered me, I have decided to stay and avenge Patroclus." And when Thetis foretells his approaching death, he exclaims: "Whenever heaven pleases!" In a later passage (19.315-321) Achilles, tortured by his grief, cannot bear to eat with his companions; he draws aside and murmurs: "Dearest of all my friends, ill-starred Patroclus, you were the only one who always set before me quickly in our shelter what I liked best to eat, when the Achaeans were preparing for a battle. Now you lie dead, and I cannot touch the meat and drink that are here in abundance because I long for you." Graves renders this: "Dearest friend, who used to prepare such savory breakfasts, and with such speed too, those mornings that we had to rise at dawn and battle against the Trojans; but this cruel blow has destroyed my appetite."

Instances of this sort of translation are fre-

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quent. One wishes that Graves might more often have given his prose an appropriate poetic coloring, as he can and does occasionally in phrases like "Hector's son, a child of starlike loveliness" (6.401). But even here the charm of this expression is at once erased by the banality of the next words, "... and universally nicknamed Astyanax." Even more unfortunate is the impression given by what follows to explain the name: "... 'King of the City'—because Hector, on whose shoulders rested the defense of Troy, felt such affection for him." Homer's explanation is: "Hector named him Scamandrius, but all the others called him Astyanax, King of the City, for it was Hector alone who kept Troy safe." These are typical examples of the way Graves often fails to represent not only statements made in the original, but also—and an immeasurably greater loss—some feeling expressed by the poet with intensity and power or suggested with poignant subtlety.

Early in his *Introduction* Graves states: "It is clearly these iron-age princes—descendants of the Dorian invaders who drove his own ancestors overseas—whom Homer satirizes in Mycenaean disguise as Agamemnon, Nestor, Achilles, and Odysseus." He then elaborates on this idea, showing his own mastery of satirical style, but not, we think, leading to a better comprehension of Homer. Nestor is certainly a garrulous old man, and the only thing majestic about Agamemnon is his appearance, though there are passages that show he had affection and concern for his brother Menelaus; but although Odysseus is not so brave in battle as some others, many lines reveal his intelligence and

his able leadership. Graves declares that "Achilles is soon discovered to be the real villain of the piece"; therefore it is not surprising that his other explanations and his translation are colored by this belief. He ignores the dramatic development in the character of Achilles that results from his suffering and also the profound significance of his final scene with Priam. Graves maintains that the "real object" of Achilles in slaying Hector is "to show that he can outshine Patroclus". One passage from Book XVIII that may be used to contradict this has been quoted above. Another may be added. When Achilles has sent Patroclus forth wearing his armor, he prays (16.239-245): "While I myself remain close to the ships, my comrade has gone with the Myrmidons to battle. Send glory with him, O all-seeing Zeus! Make brave his heart, and let Hector learn that this dear friend of mine knows how to fight, and does not need me at his side to show himself invincible."

The illustrations by Ronald Searle, the *Punch* cartoonist, leave dignity to neither gods nor men. The heroes, grotesquely obscured by their armor, show no trace of the individuality so brilliantly portrayed by Homer. Homer's divinities often give full scope to their ignoble passions, but in appearance they are majestic and supremely beautiful—a contrast often satirically effective. But Searle has made Zeus a revoltingly obese old man, given Athena the face of a shrew, and presented the nude Aphrodite with hair arranged to resemble a "pony-tail". One may smile at the picture in which Machaon is shown with an arrow sticking out of his shoulder while Nestor, disregarding it, begins one of his lengthy narratives (11.655ff.). Commenting on this incident, Graves says that here "Homer's humour is at its dryest". It seems more likely that Graves has supplied the humor by attaching significance to one of the omissions frequent in epic poetry. Arrow-wounds in the *Iliad* are seldom serious, and the arrow may be pulled out by a friend or by the wounded man himself. Machaon's wound is evidently slight, for the Greeks fear only "that the enemy may catch him in retreat," so they hurry him into Nestor's chariot. After reaching the shelter, Machaon and Nestor stand near the sea where the wind can blow upon them as they wipe off the sweat, then they go in and sit down (11.505ff., 619ff.). At the beginning of Book XIV, Nestor tells Machaon that the handmaid will heat water to wash away the blood. Elsewhere we read that when a weapon is pulled out, blood flows, then later hardens. The implication is that the arrow mere-

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ly scratched Machaon as it flew past, or someone near removed it at once.

These are but a few of the many misrepresentations to be found in this disappointing book.

HUNTER COLLEGE PEARL CLEVELAND WILSON

REVIEWS

A.G. WOODHEAD. *The Study of Greek Inscriptions*. Cambridge and New York: Cambridge University Press, 1959. Pp. xi, 139; 3 figs., 4 plates. \$4.50.

MR. WOODHEAD HAS undertaken a difficult and most worthwhile project, the introduction of non-specialists to the materials, techniques, and potentialities of Greek epigraphy. It is his thesis that as the epigraphist must be in touch with work in other areas of classical studies to which his specialty contributes, so philologists, archaeologists, and historians should be reminded that they can make use of epigraphy, and contribute to it, without specialization.

The first eight chapters present essays on signs and symbols used by epigraphists, the Greek alphabet, *boustrophedon* and *stoichedon*, the classification, dating and restoration of inscriptions, methods of reproducing inscriptions, and the relation of epigraphic art to other phases of Greek art. Mr. Woodhead assumes little of the reader beyond some knowledge of Greek, and this need not

be extensive. Although he sometimes overstates the obvious, he is throughout clear, methodical, and constantly aware that he is, in his own words, writing a *vade mecum*. The notes are most useful, containing the bulk of the bibliographical material; Mr. Woodhead carefully observes that much of what he says is to be found in greater detail in more complex works to which he gives due credit. The book is unfortunately limited to four photographic plates and fewer drawings, but Mr. Woodhead makes frequent illustrative reference to several collections of photographs and drawings of inscriptions, which the reader needs to have at hand.

Chapter IX is a most helpful survey of epigraphic publications, leading the non-specialist through what usually impresses him as the frightening mysteries of the *corpora*. As a special favor, for which he is due thanks, Mr. Woodhead adds a chapter of miscellaneous information, available elsewhere but here conveniently assembled, to include sections on numerals, the Athenian tribes, archons and calendars, and finally the months of the Delphic calendar.

Mr. Woodhead's accomplishment is admirable. It should be of use in the classroom and in the personal library as a careful and condensed introduction to one of the most stimulating areas of classical scholarship.

CHARLES L. BABCOCK

UNIVERSITY OF PENNSYLVANIA

ALBERT THUMB. *Handbuch der griechischen Dialekte*. Zweiter Teil. Zweite erweiterte Aufl. von ANTON SCHERER. Heidelberg: Carl Winter Universitätsverlag, 1959. Pp. xv, 436. DM 32 (paper); DM 36 (cloth).

BETWEEN E. KIECKERS' revision of the first part of Thumb's *Griechische Dialekte* (Heidelberg 1932) and the present volume there has been a gap of twenty-seven years. Since Thumb-Kieckers treated the Doric, Northwest Greek, Elean, and Achaean dialects, while Scherer treats not only the dialects of the Aeolic, Arcado-Cyprian, and Attic-Ionic groups, but Pamphylian and "Mycenean" as well, the two volumes together make up a fairly comprehensive survey of all the ancient Greek dialects. To the Pamphylian dialect, which is noticed only very briefly in the original and revised editions of Buck's *Greek Dialects*, Scherer devotes eighteen pages, with due attention to its mixture of Arcado-Cyprian and other strata and to its apparent anticipation of several of the changes which have given Modern Greek its distinctive character. Much more important, however, is the 47-page appendix on "Mycenean" Greek, including a table of the syllabic characters (but not the ideograms) and extensive bibliographical references. He cites the articles of Beattie and other skeptics as well as of their opponents, but shows no sign of doubting the validity of the decipherment himself.

The plan of Thumb's *Griechische Dialekte*, which is in sharp contrast to that of Buck in treating each dialect separately, has given rise to some criticism because of its inevitable repetitiousness. In any case Scherer in his preface feels called upon to defend it on the ground that it is more convenient for one who seeks a unified description of a particular dialect, a need which Buck meets by means of his summaries of characteristics. Buck's work and the revisions of the two volumes of Thumb supplement one another excellently: the former, because of its selection of epigraphical texts, is more suitable for classroom use, but the latter has far more description of the dialects in literature, more bibliography, and enjoys the

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special distinction of being the first general work on Greek dialects to include a fairly comprehensive treatment of the language of the Linear B texts.

JOHNS HOPKINS UNIVERSITY JAMES W. POULTNEY

PHILIP WHEELWRIGHT. *Heracitus*. Princeton, N. J.: Princeton University Press, 1959. Pp. ix, 181. \$4.50.

MR. WHEELWRIGHT is the author of *The Burning Fountain* (Bloomington: Indiana Univ. Pr., 1954). In that book he attempted to get us to favor what he called 'plurisignation' in preference to simple clarity. Heraclitus was the natural writer for him to turn to next. In this new volume he praises Heraclitus for being "unwilling to pursue clarity at the cost of distorting the truth of things as he finds it in the confused, shifting, and paradoxical manifestations throughout experience" (p. 93). "It is this acceptance of the ontological status of paradox—an acceptance, that is to say, of the view that paradox lies inextricably at the heart of reality—that gave Heraclitus his ancient reputation for obscurity" (p. 92).

Now, it is true that what we feel to be profound in Heraclitus often slips maddeningly away from us when we try to articulate it. And on the whole we must prefer Wheelwright's humility to the heavier touch of some more learned scholars. Still, Wheelwright finally has so little to say, fragment after fragment, that we begin to wonder if these fragments are not really much thinner than we had thought. But surely Heraclitus is profound and there is much that we can say.

Part of the trouble is that Wheelwright is apparently not a student of Greek philology and literature. He does know some Greek, to be sure, and he has been extremely conscientious in reading everything Diels has collected and all that modern scholars have written. He has even made an attempt to acquaint himself with authors like Clement and Hippolytus who preserve some of the fragments. In short, he has done all that an honest and diligent amateur could do with the work that scholars have published so far. It comes as a surprise, however, to find how much more is needed—more than an acquaintance with one or two ancient authors, more than Liddell and Scott, more than Diels-Kranz.

For the scholar, Wheelwright makes only two important suggestions: he points out that an additional sentence ought to be quoted from Aristotle's *De Anima* at fragment A15, and he reopens with surprising vigor the question of the possibility that Heraclitus spoke of an *ekpyrōsis*. As for our amateur friends, I am afraid that the best thing in English which we can recommend to them is still Jaeger's chapter in his *Theology of the Early Greek Philosophers* (Cambridge, Mass., 1947).

AMHERST COLLEGE

THOMAS GOULD

JOHN E. REXINE. *Religion in Plato and Cicero*. New York: Philosophical Library, 1959. Pp. 72. \$2.75.

THE PRIMARY AIM of this book is to study the role played by religion in the *Laws* of Plato and in the *Laws* of Cicero, and to show, by a comparison of the respective texts, the main similarities and differences in the views of these two philosophers. The treatment is not meant to be at all exhaustive.

Concentrating on specific references from the texts, Professor Rexine turns first to Plato and sets forth the views of the Greek philosopher. He stresses Plato's meta-

physical and idealistic approach, the use he makes of religion as an important basis for his state, and the significance of his contribution in the development of natural theology. Then, turning to Cicero, the author shows that while Plato exerted an extensive influence on the Roman thinker, nevertheless, in forming his views on religion, the latter was guided not so much by the metaphysics and idealism of Plato as by Roman practices and the Roman tradition.

The book evinces careful scholarship and should be helpful to those who are interested in the religious views of the two ancient philosophers. The non-classicist will have no trouble following the discussion in the sections that deal with the Greek philosopher, as all the Platonic passages are in English; but a knowledge of Latin is necessary to comprehend adequately those dealing with Cicero, as the passages from his work are given in Latin.

BELMONT, MASS.

CONSTANTINE CAVARNOS

W. D. ROSS (ed.). *Aristotelis Ars Rhetorica*. ("Scriptorum Classicorum Bibliotheca Oxoniensis.") Oxford: Clarendon Press; New York: Oxford University Press, 1959. Pp. xiii, 206. \$4.00. (25s.)

THIS NEW TEXT of the *Rhetoric*, for which no new collations seem to have been made, is decidedly eclectic; but that is not a bad thing when Sir David Ross is making the selections on the basis of his great knowledge of Aristotle's matter and style. The text is founded on nine or ten MSS, of which the best (Par. gr. 1741) is followed less often than by previous editors. Ross also draws upon four sets of scholia and upon the Latin translation by William of Moerbeke, all of which documents are, as Ross points out, inadequately published. The state

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of the text justifies frequent emendation. In Book I, a rapid count shows 122 emendations printed in the text: 50 by Ross, 15 by Spengel, 14 by Bywater, 9 by Richards, 6 by Vahlen, and 28 by twelve other scholars. Many of these emendations are, of course, minor in extent and significance. There is an index of terms and two indexes of citations: one in the order in which the citations occur in the text; the other, by author cited.

No better text of the *Rhetoric* will be possible, unless and until some brazen-bowled scholar reexamines all the MSS; and then the return might be small. The MSS of many of Aristotle's works have never been properly studied, for Aristotle has not yet found a Turyn.

HAMILTON COLLEGE

HERBERT S. LONG

MOSES HADAS. *Hellenistic Culture: Fusion and Diffusion*. New York: Columbia University Press, 1959. Pp. vii, 324. \$6.00.

THIS ABSORBING book by a distinguished author studies the interaction of disparate cultural traditions in the hellenistic age, an interaction and fusion of which "Rome and the Church are products" and which fixed "the permanent contours of European civilization" (pp. v, 290). What is chiefly emphasized is the mutual penetration of hellenism and Jewish culture, as reflected in Greek and Jewish literature, and also in some Roman authors of the Augustan period. Those aspects and products of the two cultures are stressed which are thought to demonstrate interaction or to be significant for later periods, even if less important for intellectuals and others in the hellenistic age itself. Though the author is not attempting a comprehensive hand-book, his scope is broad, as a selection from the headings of the twenty chapters will

illustrate: Exclusiveness and Integration, Barbarian Apologetics, Language and Ethos, Plato the Hellenizer, Drama and Diatribe, Love, triangular and pure, Prayer and Confession, Blessed Landscapes and Havens, Roman Evangelists.

It is notoriously difficult to follow the history of ideas or to judge their importance in any particular situation or large development: complexity, obscurity, and uncertainty are seldom absent. Much of this book consists of possibilities which few, including the author, would be prepared to accept as more than that at best. But there can be no doubt about the importance and substantial reality of the basic theme. Professor Hadas has presented his subject in his usual lucid and fluent manner. Classical scholars who will not profit from reading the book must be exceedingly learned, or possibly rather narrow and unimaginative.

UNIVERSITY OF IOWA

J. F. GILLIAM

G. A. WILLIAMSON (tr.). *Josephus, The Jewish War*. ("Penguin Classics," L90.) Baltimore: Penguin Books, 1959. Pp. 411; table; 3 maps. \$1.25.

THIS TRANSLATION in simple contemporary idiom compares very favorably with its predecessors in both accuracy and fluency. While remarkably close to the original, it avoids Whiston's cumbrous eighteenth-century style and gross inaccuracies, Traill's lack of inspiration, and Thackeray's formality. It is wise in its obvious dependence upon Thackeray's excellent Loeb version, but, most notably in the speeches, it reaches an eloquence surpassing Thackeray's; and it corrects Thackeray's occasional lapses (e.g., at 1.445, Thackeray's "reflecting on their father's abominable crimes" has been corrected [p. 81] to "aware of



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the blood on their father's hands") while introducing few errors of its own (but why "smiling" countryside [p. 350] for *eudaimona* [7.143]? LS], s.v., indicates that Thackeray's "prosperous" is more accurate).

Williamson has several features of definite appeal to the layman: (1) It is divided into twenty-three chapters, each a self-contained unit, rather than into Josephus' seven sprawling books; (2) It copes with Josephus' propensity for digressions by the clever device of having the shorter excursus relegated to footnotes, while the longer ones are reserved for the end of the volume; (3) It has modern equivalents for all references (e.g., watches of the day, distances, etc.) which might be unintelligible to the reader of today. (But "rabbi" [2.118 = p. 126] is impossible for *sophistês*, which refers simply to Judas the Galilaean's connection with the fourth "philosophy" [cf. *Antiquities*, 18.23]). Notes on the text are minimal, and several of these betray the widely-held prejudice against Josephus' character and reliability as an historian—a prejudice corrected by Thackeray's sane *Josephus: The Man and the Historian* (New York 1929).

Of particular interest to teachers of Caesar and of Roman history are the detailed description of the organization of the Roman army (3.70-109 = *Excursus III*) and of its siege operations (e.g., 3.158-170 = pp. 184-185) and the vivid picture of a Roman triumph (7.123-157 = pp. 348-351).

YESHIVA COLLEGE

LOUIS H. FELDMAN

WALTER PACH. *The Classical Tradition in Modern Art*. New York and London: Thomas Yoseloff, 1959. Pp. 57; 50 plates. \$6.00.

THIS LAST WORK of a distinguished artist, author, critic, and teacher (for an obituary, see *Arts*, Jan. 1959, p. 13)

will doubtless meet with opposition from several quarters—nothing new for a man who once in Chicago was burned in effigy along with a Matisse nude! Pach's purposes are twofold: first, to show the basically classic quality in Delacroix and Barye; and, secondly, in a consideration of later experimental artists—Seurat, Manet, Corot, Renoir, Cézanne, Matisse, and Picasso—to prove that those who pursue "the great Romantic adventure (the supreme adventure of artists in all periods)" (p. 28) never fail to exhibit classical virtues.

In support of his first thesis, he quotes written testimony in Delacroix's *Journal*, *Literary Works*, and *Letters* and, for the more difficult task of material proof, assembles a compelling selection of plates (especially 8, 9, 15, and 16). Particularly cogent is his chapter on Barye who, in the words of Théophile Silvestre (p. 32), "did not . . . imitate the Greeks, but nature made him an Athenian." (The effect of comparing pls. 17 and 18 is rendered all the more electric when we realize that the Greek bronze [pl. 18] was discovered thirty-four years after Barye's death!)

It was Renoir who once said: "There is nothing outside the classical." But he also added, "but one must see that the classic may appear at any period." (Cf. *Atlas of the Classical World*, ed. by Van der Heyden and Scullard [London and Edinburgh: Thomas Nelson & Sons, Ltd., 1959] 190: "The twentieth-century observer is at a lucky point in time to study classical art.") We are wrong, says Pach, in searching for the classical in imitation of superficial details—we should, rather, look to the spirit compatible with that of the classics, through a search for unity and variety, balance, and proportion.

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of contemporary art offers, in this reviewer's opinion, convincing proof that "the classical qualities are not things of a period but eternal" (p. 19) and that the romantic is a necessary complement to the classical.

UNIVERSITY OF NOTRE DAME FRANCIS D. LAZENBY

PHILLIP H. DE LACY and BENEDICT EINHARSON (edd., tr.). *Plutarch's Moralia*. Vol. VII: 523C-612B. ("Loeb Classical Library," No. 405.) Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd., 1959. Pp. xvi, 618. \$3.00.

THE TRADITIONAL order of the *Moralia* brings together in this volume a pleasing variety in types of subject-matter and in manner of treatment. *On Love of Wealth*, *On Complacency*, *On Envy and Hate*, and *On Praising Oneself Inoffensively* have the kind of conventional moral topics that gives the collection its name. In pieces like these, though he freely uses the material provided by earlier writers and by the various philosophical schools, and though the pervasive influence of rhetorical training and method is often felt, Plutarch usually succeeds in shaping the material into something interesting and original. *On Exile* and the *Consolation to His Wife* are pleasant examples of his work in the genre of the consolation. The latter has an autobiographical interest, comforting his wife on the death of a two-year old daughter.

The longest and most famous essays in the volume are those *On the Delays of the Divine Vengeance* and *On the Sign of Socrates*. The former deals with a problem of perennial interest to religious thinkers, and ends with a myth reminiscent of Plato. In the latter a discussion of the way in which God provides guidance to his

favorites is placed in the setting of an episode in the history of Plutarch's Boeotian homeland.

The little treatise *On Fate*, which attempts the difficult task of constructing a theory of fate compatible with both God's providence and man's free will, the editors believe was written not by Plutarch but by an unknown Platonist of the early second century A.D.

The text is newly constituted, from a collation of all manuscripts known to the editors, as well as the comparison of earlier editions and translations. The editors are to be congratulated for their industry (the "list of mss. cited" has 52 items) as well as for their good judgment. But in this department is suggested one of the few criticisms one might make of the volume. It applies not to the editors but to the Loeb format, which was presumably adopted without the expectation of such thorough text-critical work. When the textual notes amount to ten, fifteen, or more on a page, as they frequently do, the reader is likely to feel that some method of keying them other than superior figures in the text would have been less distracting.

The translation is clear and lively, and the commentary on the English side provides plenty of help, with a generous collection of parallels and the like. The introductions to the individual essays are concise and helpful.

DE PAUW UNIVERSITY

EDWIN L. MINAR, JR.

HORACE GREGORY (tr.). *Ovid, The Metamorphoses*. A Complete New Version. With decorations by ZHENYA GAY. New York: Viking Press, 1958. Pp. xxix, 461; ill. \$7.50.

HORACE GREGORY, critic, author of *The Shield of Achilles*, poet, and translator of Catullus, has produced a fine

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"adaptation" (p. xxvii). He has taken "certain liberties with the text" (p. xxix), as perhaps a poet should. Most of the narrative is in blank verse. Variations are "breaks in form to reawaken the attention of the reader" (p. xxix).

The reader is not likely to fall asleep while reading Mr. Gregory's version. And yet, almost inevitably, it suffers in comparison with Rolfe Humphries' truly remarkable translation, and it may even have a hard time competing with Mary M. Innes' prose version, both of which are tremendous favorites of high school and college students alike. Possibly it is unfair to expect something like Humphries' translation of the names of Actaeon's dogs (p. 63), or some of his most memorable lines, such as Juno's dilemma, "I am either wrong, or being wronged" (p. 21). Besides, memorable lines are not lacking in Gregory. On Deucalion and Pyrrha: "Some find this fable more than fabulous" (p. 15). On the whole, Gregory's version is less witty than Humphries', while both at times are pleasantly poetic.

Certain translations are questionable. Why call Ovid's "Corycidas nymphas" (1.320) in the Flood story, "Delphic" (p. 12)? Why say about Themis, who simply "sortem . . . dedit" (1.381), that she "like an oracle/ Answered their prayer" (p. 14)? Is it right to call Ovid's Dis in the Proserpina myth, "Death" (pp. 133ff.)? Sometimes there is real mistranslation: The curse against Narcissus, "sic amet ipse licet" (3.405), does not mean, "O may he love himself alone" (p. 77).

The general introduction is fresh and interesting. The brief introductory remarks to each book leave much to be desired (cf. the highly questionable comments on Arachne-Athena [p. 146]; and does Midas really have "the manners of a provincial Italian gangster" [p. 296]?). The "Selected Glossary and Index of Names" is some-

what too selective. A desideratum: line numbers on each page.

But all the above complaints are minor. On the whole, the version is excellent, and there is only one serious shortcoming—the price. Gregory could well become established in schools—provided that the publishers issue the book as a paperback. They might note that Humphries cannot be had at all right now, while Innes is not always readily available.

URSULA SCHOENHEIM

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IN THE JOURNALS

ANCIENT MEDICINE

A prominent medical "newsmagazine," *MD* 3 (1959), presents a two part survey of ancient western medicine in "The Epic of Medicine, Part III, Greek Medicine," no. 9, pp. 79-99, and "Part IV, Roman Medicine," no. 11, pp. 87-109. Both articles are well and generously illustrated. The publisher and editor-in-chief of the periodical, Dr. Felix Marti-Ibañez, writes (no. 9, p. 11) that our Greek medical heritage is great and noble: ". . . The objective observation of the patient; the concept of disease as a process of natural causes cured spontaneously by nature; and the creation of a new physician — humanist and humanitarian

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Dr. A. E. Warsley, Editor
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— conscious of his destiny, as was the kind and good Hippocrates himself." Dr. Marti-Ibañez points to Galen as the greatest physician of the Roman period, and calls him a "modern author" because of his anatomical concepts. "His anatomy, based on dissection of monkeys and only two human corpses, was nevertheless correct." The editor also singles out, as important Roman contributions to the progress of mankind, their improved collective hygiene, the aqueducts and gymnasia, the inspection of markets and brothels, and their fight against malaria, as well as the legalization of the medical class through title licences, medical insurance, advances in social and military medicine, the systematization of medical instruction, and a higher social standing for the physician (no. 11, p. 11).

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Other Recent Articles

W. V. Jackson, "Library Resources for Classical Students," *College and Research Libraries*, Vol. 20, No. 6 (Nov. 1959) 459-468, 486 (from Prof. J. W. Maurer, Lehigh University).

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CLASSICS MAKES THE NEWS

About 450 boys and girls attended the initial annual series of lectures on science for youngsters at Christmas time by some of the foremost scientists at the **Rockefeller Institute** in New York. Patterned after the 133-year old Christmas lectures for children at the Royal Institution in London, the Rockefeller program will emphasize what science is, how it is done, the special qualities of scientists, and the intellectual climate that produces great discoveries. In the question period, **Dr. Rene Dubos** was asked whether a person who hoped to become a scientist should study principally science or the humanities. "Both," he said emphatically. "It is very wrong to make such a distinction. Good scientists are frequently also good musicians or writers or painters."

Britain's Conservative Government has been chided in the House of Commons for running a poor second to the Romans as road builders in Britain. Anthony Wedgwood Benn, Labor party spokesman on transport matters, says that in seven years Britain has added 3,000,000 vehicles but only 291 miles of roads — six inches of new road for each new vehicle since 1952. Had the Romans applied this rule, he continued, with the 20,000 horsemen and chariots they had in Britain, "they would have left two and a half miles of Watling Street behind them." Part of Watling Street was the Praetorian Way of Roman London.

An important Greek sculpture of the fourth century B.C. has been placed on exhibition in Jesse Hall at the **University of Missouri**. According to Dr. Saul S. Weinberg, chairman of the Department of Classical Languages and Archaeology at the university, the sculpture, a head of a girl, is one of the most prized possessions of the university collection. Originally the head was part of a composition carved in very high relief on a large marble stele. The nose and chin are abraded, but this does not obscure "the exquisite workmanship" of the sculpture, Dr. Weinberg said. The high quality of the head indicates the stele's having been among the finest produced in Attica. Dr. Weinberg believes the head was of a serving girl. In the original composition "the servant stood gazing adoringly at her mistress, most probably offering her a jewel box," Dr. Weinberg speculated.

A monument to the memory of the author of "Quo Vadis," **Henry Sienkiewicz**, was recently dedicated in the parish church of Vevey, Switzerland.

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NOTES AND NEWS

NDEA FELLOWSHIPS

Graduate fellowships under the *National Defense Education Act* of 1958 have been authorized to the classical departments of the following institutions: Fordham University, New York 58, N.Y. (4); Indiana University, Bloomington (3); Stanford University, Stanford, Cal. (3); State University of Iowa, Iowa City (6); University of North Carolina, Chapel Hill (3); University of Washington, Seattle (4). Fellowships are normally for three years, beginning with the academic year 1960-61, and have an aggregate value of \$6600 plus liberal allowances for dependents and other benefits. Applicants must enroll as candidates for the Ph.D. degree. North Carolina and Stanford have specified Feb. 15, Fordham Feb. 20, for receipt of applications.¹ Awards will be announced about April 1.

CAAS-WESTERN MARYLAND LATIN WORKSHOP

Plans for the 1960 *Summer Latin Workshop*, to be held at Western Maryland College, Westminster, Md., with the cooperation of CAAS are now virtually completed and will be published in the March issue. The regular session will be held June 27 - July 15, to be followed by a special Course in Translation from Latin, July 18 - August 3.

As before, CAAS will offer a limited number of scholarships to qualified applicants. Applications may be

1. Fordham and North Carolina advise us concurrently of the availability of several university fellowships and assistantships; for details consult the respective departments.

obtained from Prof. Carolyn E. Bock, Chairman, CAAS Latin Workshop Committee, Montclair State College, Upper Montclair, N.J., and must be returned on or before April 1. Contributions to the Workshop scholarship fund, payable to Prof. F. G. Stockin, Sec. Treas., C.A.A.S., Houghton College, Houghton, N.Y., will be gratefully received.

MENANDER'S DYSKOLOS AT FORDHAM

The Greek Academy of Fordham College in cooperation with Mimes and Mimmers, university dramatic club, will present the newly discovered *Dyskolos* of Menander in the Gilbert Highet translation, (see CW 53 [1959-60] 98), together with discussion of the Greek text, at the University Theater, Feb. 26-28, 1960. Details of the production will be sent to all classicists in the metropolitan area on our mailing lists. For further information, please communicate with Prof. E. A. Robinson, Fordham University, New York 58, N.Y.

The *American Numismatic Society*, Broadway, betw. 155th and 156th Sts., New York 32, N.Y., announces the offer of ten grants-in-aid (stipend \$500), open to graduate students or junior instructors at United States and Canadian colleges and universities, for the Ninth Seminar in Numismatics to be held June through August 1960. Application must be filed by March 1, 1960.

STAFF ANNOUNCEMENT

We are pleased to announce the addition to the staff of Dr. James F. Brady, Associate Professor of Classics, Fordham University, as Associate Editor in charge of this department beginning with the March issue.

THE VERGILIAN SOCIETY OF AMERICA

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CLASSICAL TOUR, to supplement the program above: July 1-August 8.

Following a session at Cumae (July 1-12; limited to members of the Tour), a tour of the principal Greek and Roman, Byzantine and Mediaeval sites of Sicily, South Italy, and the Rome area.

Cost: \$640.00, including the Cumae session. Transportation in private bus, tuition, entrance fees, room and meals at first-class or good second-class hotels. Transatlantic passage is not included. Where circumstances permit, members may join the Tour for only one or two sessions: South Italy and Sicily, July 13-26 (\$250.00); Rome area, July 26-August 8 (\$260.00).

For details and application forms, write to:

Director of the Vergilian Summer School
Prof. A. G. McKay
McMaster University,
Hamilton, Ontario, Canada

Director of the Classical Tour
Prof. Charles T. Murphy
Oberlin College
Oberlin, Ohio

BOOKS RECEIVED

- AGARD, WALTER R. *What Democracy Meant to the Greeks*. Madison, Wis.: University of Wisconsin Press, 1960. Pp. x, 278. \$1.75.
Orig. publ. 1942; rev. CW 36 (1942-43) 17f. (C. A. Robinson, Jr.)
- BEVAN, EDWYN. *Stoics and Sceptics*. New York: Barnes & Noble, 1959. Pp. 152. \$4.50.
Orig. publ. Oxford 1913.
- DE CAMP, L. SPRAGUE. *The Bronze God of Rhodes*. Garden City, N. Y.: Doubleday & Co., 1960. Pp. 406. \$4.50
Novel
- CORBETT, P. E. *The Sculpture of the Parthenon*. ("King Penguin Books," 76.) Baltimore: Penguin Books, 1959. Pp. 39; 40 plates. \$1.25.
- DAHLMANN, HELLFRIED, and REINHOLD MERKELBACH (edd.). *Studien zur Textgeschichte und Textkritik*. Cologne and Opladen: Westdeutscher Verlag, 1959. Pp. 307. DM 39.
Essays in honor of Günther Jachmann
- DIAMOND, A. S. *The History and Origin of Language*. New York: Philosophical Library, 1959. Pp. 280. \$7.50.
- EISENHUT, WERNER. *Die lateinische Sprache: Ein Lehrgang für den Liebhaber*. Munich: Ernst Heimeran Verlag, 1959. Pp. 352. DM 10.80.
- ELLIOTT, RALPH W. V. *Runes: An Introduction*. New York: Philosophical Library, 1959. Pp. xvi, 124; 24 plates (47 figs.), 2 text-figs., 2 maps, 5 tables, ill. \$10.00.
- FALTNER, MAX, and GABRIELE FALTNER. *An der Tafel des Trimalchio. Antike Rezepte für den heutigen Gebrauch ausprobiert und mit dem Urtext herausgegeben*. Munich: Ernst Heimeran Verlag, 1959. Pp. 103; ill. DM 5.
- HELLER, JOHN L., and DONALD C. SWANSON. *Elements of Technical Terminology*. A linguistic survey of the Greek and Latin lexical elements in English. Minneapolis: Perine Book Co., 1960. Pp. vii, 178. \$1.85 (lithographed).
"Preliminary edition."
- HOWE, GEORGE, and GUSTAVE ADOLPHUS HARRER (edd.). *Roman Literature in Translation*. Revised by ALBERT SUSKIN. New York: Harper & Bros., 1959. Pp. xv, 649. \$7.50.
Orig. publ. 1924; rev. CW 19 (1925-26) 219-221 (C. Knapp); considerably revised.
- HUXLEY, G. L. *Anthemius of Tralles: A Study in Later Greek Geometry*. ("Greek, Roman, and Byzantine Monographs," 1.) Cambridge, Mass.: Greek, Roman, and Byzantine Studies, 1959. Pp. iii, 62. No price stated.
- LAMB, HAROLD. *Hannibal: One Man Against Rome*. Garden City, N.Y.: Doubleday & Co., 1958. Pp. 310; ill., maps. \$4.50.
- PHARR, CLYDE. *Homeric Greek. A Book for Beginners*. Norman, Okla.: University of Oklahoma Press, 1959. Pp. xlii, 391; frontispiece, ill., tables, maps. \$4.95.
Orig. publ. 1920; rev. CW 15 (1921-22) 143f. (S. E. Bassett).
- POESCHEL, HANS. *Die griechische Sprache: Geschichte und Einführung*. 3. Aufl., Munich: Ernst Heimeran Verlag, 1959. Pp. 375. DM 10.80.
Orig. publ. 1950; rev. Gnomon 24 (1952) 45 (J. B. Hofmann).
- L. A. POST (tr.). *The Dyscolus or Misanthropos of Menander of Athens (342-292 B.C.)*. Translated . . . under the title *The Old Grouch or The Misanthropist*, but also called *The Curmudgeon*. Haverford, Pa.: privately published, 1959. Pp. 44. (Mimeographed)
Available for performance or dramatic reading; communicate with Professor Post, Haverford Coll., Haverford, Pa.—See further CW 53 (1959-60) 98 and Notes and News in this issue.
- REXINE, JOHN E. *Religion in Plato and Cicero*. New York: Philosophical Library, 1959. Pp. 72. \$2.75.
Rev. in this issue by C. Cavarinos.
- RICHTER, GISELA M. A. *A Handbook of Greek Art*. London and New York: Phaidon Publishers, 1959. Pp. ix, 421; frontispiece, 507 ill., 3 color plates, map. \$7.95.
Rev. CW 53 (1959-60) 12-13 (R. V. Schoder, S.J.); now available in U.S.A. from Doubleday & Co., Garden City, N.Y.
- ROSE, H. J. *A Handbook of Greek Mythology including its Extension to Rome*. ("Dutton Everyman Paperback," D41.) New York: E. P. Dutton & Co., 1959. Pp. ix, 363. \$1.55.
Orig. publ. London: Methuen, 1928; rev. CW 22 (1928-29) 183 (G. M. Wheeler); 6th ed. 1958.
- ROSS, W. D. (ed.). *Aristotelis Ars Rhetorica*. ("Scriptorum Classicorum Bibliotheca Oxoniensis.") Oxford: Clarendon Press; New York: Oxford University Press, 1959. Pp. xiii, 206. \$4.00. (25s.)
Rev. in this issue by H. S. Long.
- SCHONFIELD, HUGH J. (tr.). *The Song of Songs*. Translated from the Original Hebrew with an Introduction and Explanations. ("Mentor Religious Classic," MD-277.) New York: New American Library of World Literature, 1959. Pp. 128. \$0.50.
- SWANSON, DONALD C. *Vocabulary of Modern Spoken Greek (English-Greek and Greek-English)*. With the assistance of SOPHIA P. DJAFERIS. Minneapolis: University of Minnesota Press, 1959. Pp. 408. \$5.00.
- SWANSON, ROY ARTHUR (tr.). *Odi et Amo: The Complete Poetry of Catullus*. ("Library of Liberal Arts," 114.) New York: Liberal Arts Press, 1959. Pp. xix, 128. \$3.25 (cloth); \$1.00 (paper).
- WEITZMANN, KURT. *Ancient Book Illumination*. ("Martin Classical Lectures," 16.) Cambridge, Mass.: Harvard University Press (for Oberlin College), 1959. Pp. xiv, 166; 64 plates (136 figs.). \$9.00.

In the entry for P. D. Arnott, *An Introduction to the Greek Theatre*, at p. 138 of the January issue, please change place-publisher notation to read: "London: Macmillan; New York: St. Martin's Press"; see p. 117 of that issue.

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